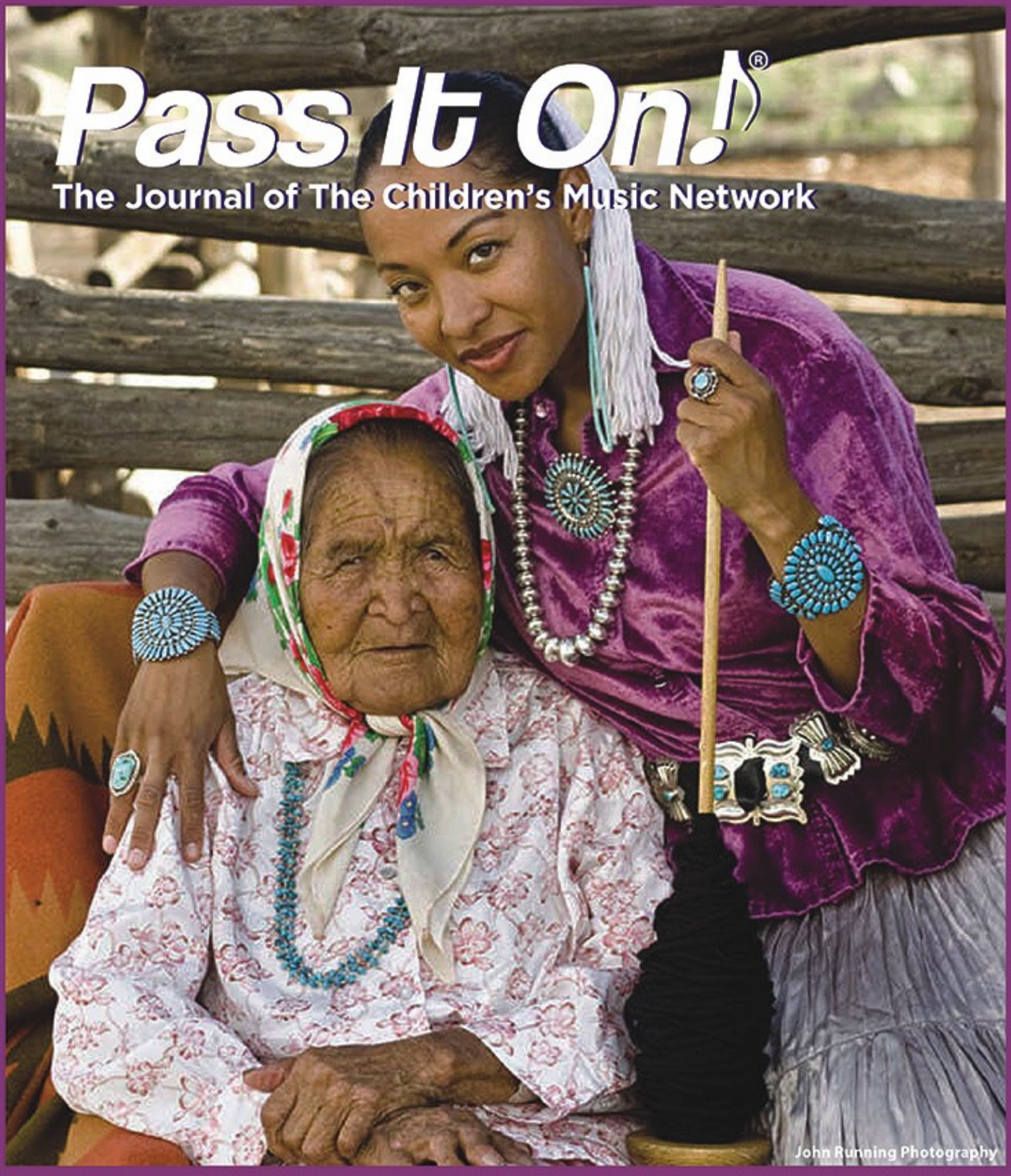
Pass It On!®

The Journal of The Children's Music Network



John Running Photography

Summer 2022 | Issue #98

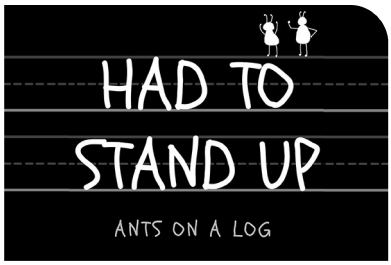
Kinship

Summer 2022 | Issue #98

Kinship

Strengthening K'é: An Interview With Radmilla Cody

Radmilla Cody is an award-winning international performer, activist, and advocate of Diné/Navajo and Nahiłíí/African American descent. A former Miss Navajo Nation, Radmilla is passionate about her activism, including bringing awareness to teen dating violence and strengthening k'é/kinship with all oppressed relatives. Page 3.



Had to Stand Up: Using Song to Teach Social Justice

Julie Be and Mara Sapon-Shevin share the story of their collaboration on the discussion guide for "Had to Stand Up" and how they have applied it to their work with children. Page 7.

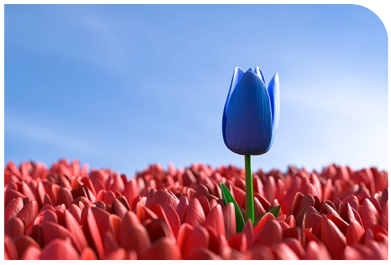
Children's Music
NETWORK
KALEIDOSCOPE OF MELODIES
CHILDREN'S MUSIC NETWORK 2022 ANNUAL CONFERENCE
SEPTEMBER 16 – 18, 2022 • ONLINE WORKSHOPS SEPTEMBER 11 – 15
THE CASA IN SCOTTSDALE, ARIZONA

Kaleidoscope of Melodies: The CMN 2022 Annual International Conference

"Reflecting on this year's theme, I get excited about the beautiful kaleidoscope of colors we will bring to our Annual Conference this September—each of our own unique gifts merging together to form something beautiful." Page 11.

Had to Stand Up

This powerful song about standing up for justice can be used as a springboard to talk to young people about how it feels to witness injustice and what they can say or do to take a strong stand. Page 15.



I Don’t Care What You Say About Me

Nine-year-old Hannah explained why she wrote this song: “How can someone judge you by your clothes? Well, someone judged me by mine, and I got angry and wrote this song.” Page 21.

Woo Hoo! It’s Summer!

“A short and fun song to sing with my younger music students during the last week of school. When you’re a kid, there is nothing more exciting than the last day of school before summer vacation.” Page 24.

Photo: John Running Photography

Strengthening K'é: An Interview With Radmilla Cody

Radmilla Cody is an award-winning international performer, activist, and advocate of Diné/Navajo and Nahiłií/African American descent. Her albums of traditional music have received multiple Native American Music Awards nominations and a Grammy nomination for Best Regional Roots.

A former Miss Navajo Nation, she is passionate about her activism, which includes cofounding the Shimá Storytelling Literacy Program and founding the "Strong Spirit: Life Is Beautiful not Abusive" campaign, which brings awareness to teen dating violence. She also cofounded a radical space called K'é Infoshop based in Window Rock, Arizona, where direct work and action is prioritized to educate, organize, and strengthen k'é/kinship with all oppressed relatives. Her music and advocacy work have been a form of resistance against multiple colonial forces such as patriarchy, anti-Blackness, and anti-Indigeneity.

This September, CMN has the great honor of welcoming Radmilla as the Keynote Speaker of the 2022 Annual Conference in Scottsdale, Arizona. Pass It On! *invites readers to get to know her better through this interview, conducted by email with questions from the Keynote Committee (Katherine Dines, chair; Lisa Heintz; and Stacey Peasley) and* PIO! *editor Ginger Lazarus.*

PIO!: What was the role of music in your childhood? What were a couple of experiences you had growing up that have helped shape or guide your musical career?

Radmilla: I spent my childhood singing to my first audience: the sheep, goats, and land at my grandmother's home and surrounding area in Tsiizizi/so-called Leupp, Arizona. I grew up living a very simple life as a child, so the radio was my entertainment, and Whitney Houston was my idol. My grandmother was a Christian, and I enjoyed listening to my older cousin sisters sing during church service. My grandfather was a Diné/Navajo practitioner and I enjoyed hearing his songs while he made offerings and collected traditional plants for ceremonies. Many beautiful influences shaped my love for music.

What does strengthening k'é/kinship mean to you?

As Diné our identity, foundation, and original governance are based on the beautiful concept of k'é/kinship and community. K'é is our connection and relationship to all that we coexist with on Nahasdzaan Nihima/Mother Earth, Yadilhił Nihita/Father Sky, our nonhuman relatives, and all five-fingered people. K'é encompasses love, hope, compassion, and strength, and is inclusive of all people regardless of race, gender, orientation, class, and belief. K'é does not discriminate. This is the teaching Shimasani/my Grandmother Dorothy raised me with as she lived it and practiced it in every aspect of her life.

What can others do to support those efforts?

Be a good relative and challenge others to do the same, so that all oppressed relatives can live a just, free, healthy, and dignified life. Support and donate to grassroots organizations, like the K'é Infoshop[1], that do work at the community level.

What work have you done with children as a musician and/or activist/advocate?

Since becoming Miss Navajo Nation 1997–98, my advocacy work with the youth has been ongoing. Advocacy that involves teen dating violence, racial violence, cultural presentations, motivational talks, co-founding the Shimá Storytelling Program[2] as well as the K'é Infoshop.

What songs do you sing to/with your own child or children you work with?

I primarily sing songs in the Diné language. It is important to encourage the youth to learn our original language and to also be a part of that revitalization and reclamation process. As Indigenous peoples, our language is also our form of resistance as it aims to preserve our identity and lifeways.

What are some of the ways your multicultural identity has influenced the music you create?

I come from a line of singers in both heritages, so that plays a important role. Both heritages as Diné/Navajo and Nahiłíí/Black naturally flow through my singing and vocalization as a singer. The songs that I sing are all based on k'é/kinship, which is also an important foundation in both heritages.

What have you learned about being a woman of color in our world today versus what our ancestors faced?

We still have a lot of work to do as global relatives in order for Black, Indigenous, and People of Color (BIPOC) to live a just, free, and dignified life. We need to slay the monsters of Capitalism, Colonialism, Racism, and Patriarchy! We must bind our futures together for total liberation.

What would you like to see more of in the American music scene? In children's music in particular?

Indigenous representation. Indigenous music still is not recognized nor understood within the music industry, other than what the larger society appropriates it to be. Indigenous music is more relevant to children today because they are the original people from here singing about a good life. It's a healthy effect to see someone like you singing about the beauty in all that we coexist with.

Radmilla and her grandmother (Photo: John Running Photography)

How can teachers incorporate Indigenous music into their curriculum in meaningful ways?

There is a lot of Indigenous music, globally. Research, introduce the music to the students, and have Indigenous musician(s) present and perform at the schools and share their culture, songs, and lifeways.

What feeds your soul?

My little family, good relatives, Diné lifeways, ceremonies, songs, the land, our nonhuman relatives, and the fight for liberation.

What do you see as your legacy?

The work I do is not done with the intent of leaving a legacy. I carry forward the teachings of Shimasani/my Grandmother Dorothy to remain strong in the Diné language and our lifeways, and to continue the good fight for all oppressed people, the future generation, land, and our nonhuman relatives. It is our ancestors' legacy that we remain strong and hopeful with.

What words of advice would you share with young people?

I see the youth as our modern-day monster slayers and encourage them to be good relatives and slay the monsters of Capitalism, Colonialism, Racism, and Patriarchy!

What do you think or hope might happen in children's music during the next ten years that will help effect positive environmental, social, and cultural changes?

That music will be more diverse for our children to enjoy and learn from. Much of which will include Indigenous music and collaborative work with Indigenous musicians of all genres.

What role will music play in our lives as the digital world continues to expand?

Digital music is creating a space where music is more accessible globally. Artists and genres can increase visibility, create our own marketing campaigns, etc. It's great to be a part of the digital world where we can strengthen k'é/kinship across cultures globally.

(Photo: Robert Doyle Photography)

What projects do you have in the works?

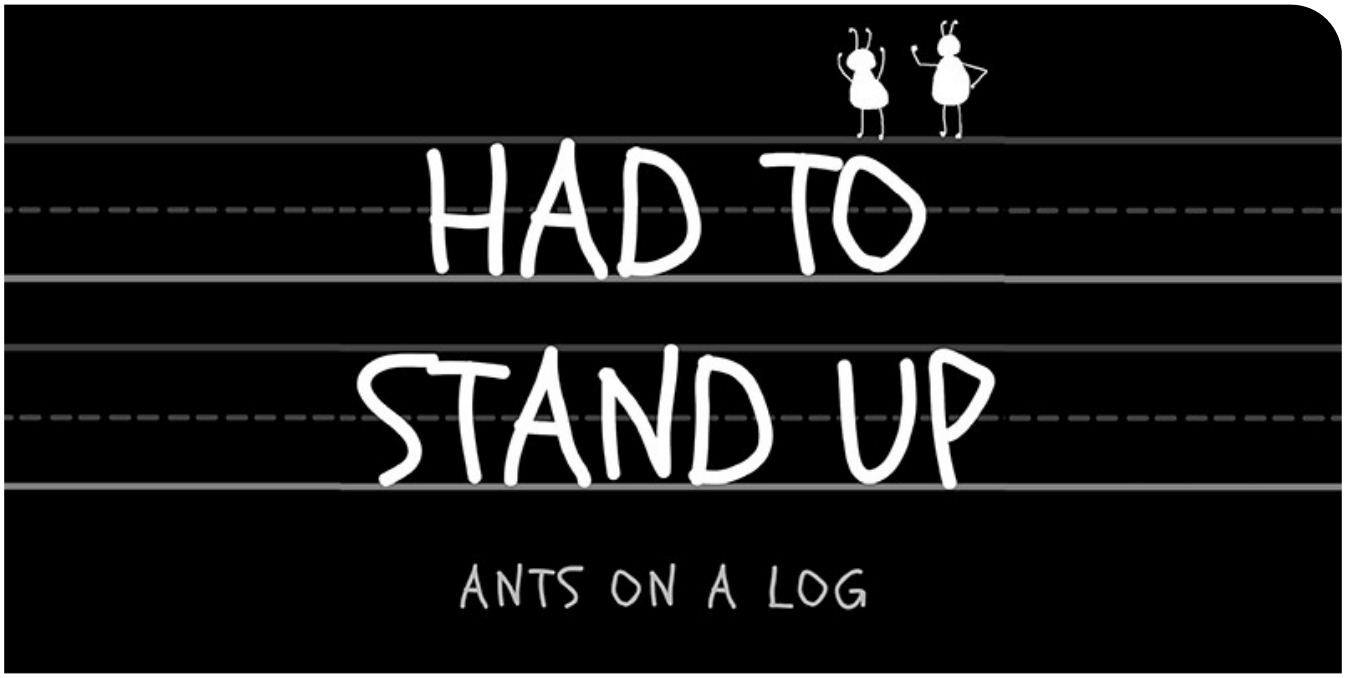
A children's book and an album are currently in the works, along with other projects.

Anything else you would like to add?

I'm looking forward to strengthening k'é/kinship with everyone in September! Be a good relative, stay safe, and take good care.

---

1. http://keinfoshop.org/donate
2. https://www.facebook.com/Shim%C3%A1-Storytelling-104551047745023



Had to Stand Up: Using Song to Teach Social Justice

by Julie Be[1] and Mara Sapon-Shevin[2]

In this issue, Pass It On! *presents Ants on a Log's powerful song about confronting racism, "Had to Stand Up[3]." Also provided is the comprehensive discussion guide, written by Ants on a Log's Julie Be and CMN member Mara Sapon-Shevin, that shows how to use the song as a starting point for teaching children about bystander intervention. We asked Julie and Mara to share the story of their collaboration on this important guide and how they have applied it to their work with children.*

JULIE: For the past twelve summers, I've packed up and headed out to New Hampshire, where I served as assistant director at a camp for transgender and nonbinary youth. The camp has been life-changing and life-affirming for me, as well as for the more than 700 campers that we serve each summer. In 2020, as the pandemic prevented our camp community from doing the very thing that we look forward to all year, I decided that if I couldn't run a camp, I could use other skills to offer connection even in the midst of much distance and isolation.

I spent the summer producing the Trans & Nonbinary Kids Mix[4], a compilation of songs by artists all across the gender map. The album was created in support of trans kids, and all donations went to camp. One of the songs on the mix was my original "They're My Best Friend," which became the first song with nonbinary pronouns to be aired on national radio. The reactions I got from trans families and organizations were huge; while I created the mix to offer connection to trans youth during this tough time, I had not anticipated that educators, community programs, and organizations would also use the music to teach their children and communities. Adults were even using the mix in professional development trainings.

Julie Be

I began to facilitate virtual family parties with the music of the Trans & Nonbinary Kids Mix. Families gathered on Zoom as I led the group through songwriting, dancing, and collective art-making, all based on songs from the mix. I could see trans kids on the Zoom screen singing along, expressing and *seeing themselves* in relation to the lyrics. It was a joy to watch the music create this container for their experience.

That summer I had also been attending protests, joining in the communal outrage in the aftermath of George Floyd's murder. As many white people can relate to, I remember feeling the complicated mix of hopelessness in the face of racism along with the absolute imperative that I must take action, but unsure of how to effect change.

After leaving one protest in downtown Philadelphia, I texted Alastair Moock, a longtime social justice musician and friend who I thought would be particularly familiar with this mix of emotions. He wisely reminded me that "one helps best when they use their largest platform." Those were words I really needed to hear at that moment, and I agreed with Alastair that, in addition to marching in the streets, I also needed to be speaking from my largest platform: producing music!

As a white person, one of the best ways for me to address racism was to start conversations about race with other white people. With this approach in mind, I wrote "Had to Stand Up[5]," a story of a white child learning to intervene in the face of racism.

It was important to me to weave body awareness into the lyrics, as it has been shown in study after study how effective it can be to teach kids—and adults—to place thoughts between sensations and actions. In other words, acting on pure feeling is impulsive and even dangerous. Think of a child who feels anger in their chest and reflexively throws a punch. Being able to notice a feeling and translate that into a thought leads to thoughtful action. Now think of the child who feels tightness in their chest, and is able to express, "I feel angry."

MARA: Julie and I met during a CMN gathering when we started chatting during a session. The discussion was about making classrooms *gender inclusive*—a phrase we proposed as more reflective of our goals as teachers and activists than the term *gender neutral*. In getting to know one another, we shared that we were both passionate about confronting racism and homophobia and other oppressive ideologies that kept all people from feeling welcomed, included, and safe.

Mara Sapon-Shevin

I am a longtime social justice activist and professor of inclusive education. One of my specialties has been writing curricula for young people and adults about issues of racism, homophobia, microaggressions, and becoming allies/co-conspirators. I have concentrated much of my work on helping young people "stand up" to bullying and prejudice, and as Julie and I learned more about each other's work, we seemed a perfect match to partner on writing curriculum for their song.

In developing curriculum around taking a stand, I teach that children (and adults) need three things:

1. They need to NOTICE that something problematic or discriminatory has happened;
2. They need the COURAGE to say or do something; and
3. They need specific STRATEGIES for intervening.

The curriculum we developed attends to all three parts of this process. It specifically addresses that our noticing of prejudice or discrimination often gives us a bodily feeling that we should pay attention to. Our curriculum provides opportunities for students to explore what they might say or do in the situation described in the song and to practice saying or doing it.

In my work with children and adults, I have found that most people are eager to explore practical ideas for responding. Many people are so overwhelmed by their feelings—be that anger, guilt, confusion, or worry—that they are unable to formulate a response. And when they don't act, they are plagued later by guilt and remorse—the *I should have said something* feeling.

Our discussion guide includes a range of activities for young children and older children as well. By beginning with a song, students have the opportunity to share a common experience that they can reflect upon and then explore. In this way, we are not requiring students to disclose their own struggles with racism and standing up if they are not prepared to do that; it starts with a song that is about other children. This is a useful strategy for opening a discussion that is inclusive and maybe safer.

I have developed curriculum using other songs by CMN members, including "Hey Little Ant" by Phil and Hannah Hoose, "Courage" by Bob Blue, and "When I Get Mad" by Two of a Kind. Using a song as a starting point, not an ending point, for discussion can anchor the exploration in an activity—singing—that engages children and helps them connect to someone else's story. I have always found that hearing someone else's story elicits more stories—*something like that happened to me*—and this means that the learning can be both personalized and expansive.

JULIE & MARA: The "Had to Stand Up" song and discussion guide are available for free at AntsonaLogMusic.com/standup[6] and in this issue of *Pass It On!* If you use it with children, we would love to hear about your experience. Email AntsonaLogMusic@gmail.com[7] so we can compile successes and challenges and learn from each other's teaching strategies.

---

1. https://journal.childrensmusic.org/pass-it-on/author/julie-be
2. https://journal.childrensmusic.org/pass-it-on/author/mara-sapon-shevin
3. https://journal.childrensmusic.org/pass-it-on/had-to-stand-up
4. http://www.antsonalogmusic.com/transmix
5. https://journal.childrensmusic.org/pass-it-on/had-to-stand-up
6. http://www.antsonalogmusic.com/standup
7. mailto:AntsonaLogMusic@gmail.com

Children's Music
NETWORK
KALEIDOSCOPE OF MELODIES
CHILDREN'S MUSIC NETWORK 2022 ANNUAL CONFERENCE
SEPTEMBER 16 – 18, 2022 • ONLINE WORKSHOPS SEPTEMBER 11 – 15
THE CASA IN SCOTTSDALE, ARIZONA

Kaleidoscope of Melodies: The CMN 2022 Annual International Conference

by Alice Burba[1]

> ka·lei·do·scope | \ kə-ˈlī-də-ˌskōp \
> **a:** a variegated changing pattern or scene
> **b:** a succession of changing phases or actions
> **c:** a diverse collection

Reflecting on this year's theme, I get excited about the beautiful kaleidoscope of colors we will bring this September—each of our own unique gifts merging together to form something beautiful. After the last two years of virtual conferences, we have learned that we can connect and shine our lights together using our virtual tools. That said, many of us still long for those face-to-face connections and sharing light in person. This year's conference aims to balance five days of online workshops and activities with three days in person in the beauty of the desert Southwest.

Our Virtual Kaleidoscope

The 2022 CMN conference will kick off on Sunday, September 11, 2022 with our Virtual Opening, celebrating the many international colors of CMN by highlighting the work of members outside of the United States. Then we will open the microphone with our virtual Round Robin, where you can share your glimmer of light with our community.

Monday through Thursday is packed with amazing workshops, songswaps, and affinity group meetings. We know that many of us are experiencing Zoom fatigue, and we will do our best to make these events lively, colorful, and life-giving! Check out our workshops here![2]

Pre-Conference Visit to the Heard Museum

We have set up an amazing opportunity before our opening session on Friday to visit the world-renowned Heard Museum, dedicated to "the advancement of American Indian art," especially from the Southwest. The Heard sets the standard for collaborating with American Indian artists and tribal communities by presenting the "stories of American Indian people from a first-person perspective." Visit the Heard's website here![3]

The registration will include an extra night's stay, admission to the museum, and a tour and museum talk (lunch on your own).

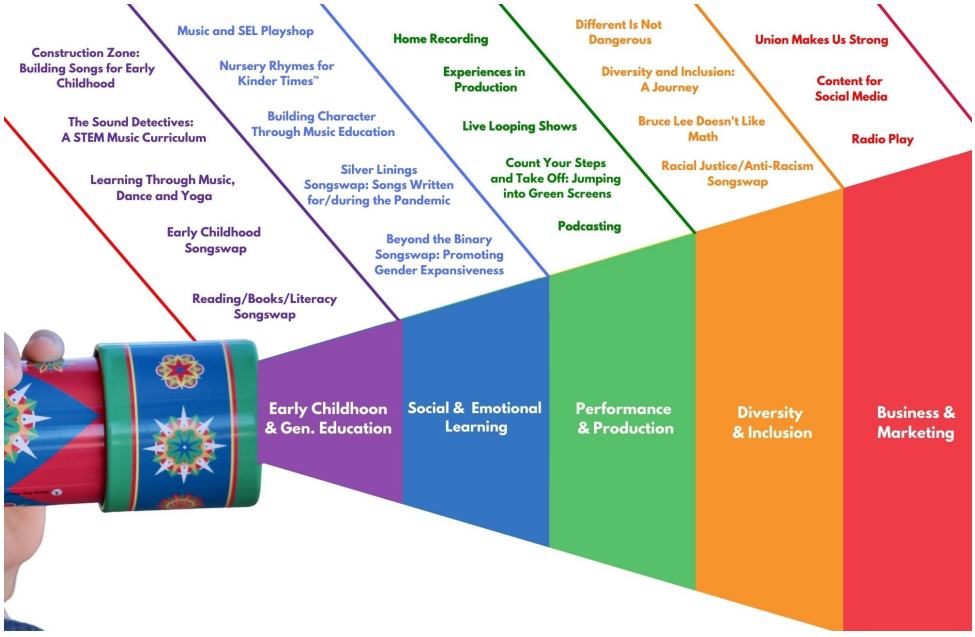
Enjoy the Colors of the Local Kaleidoscope at Our Opening Session

For our second time in the Southwest, we wanted to shine light on some local music programs that target at-risk youth. Building on our visit to the Heard Museum, our opening on Friday evening will include music from Mariachi Floreciente[4], a local group based out of Rosie's House[5]. We are also hoping to have a group from Sounds Academy[6], whose director, Kirk Johnson, will provide a workshop on their unique model of teaching character through music.

If you can only attend virtually, we plan on broadcasting the in-person session via Zoom as well.

As the Kaleidoscope Turns: Workshops, Networking, Round Robin, Keynote

Since we haven't been together face-to-face in a few years, we recognize the need for free time, networking time, social time, jamming time . . . and pool time. Our evenings are reserved for this free time and our early mornings and Friday before the opening will be saved for any special activities you would like to organize (yoga, hikes, morning swims, and the like).


Construction Zone: Building Songs for Early Childhood
Music and SEL Playshop
Nursery Rhymes for Kinder Times"
The Sound Detectives: A STEM Music Curriculum
Building Character Through Music Education
Learning Through Music, Dance and Yoga
Silver Linings Songswap: Songs Written for/during the Pandemic
Early Childhood Songswap
Beyond the Binary Songswap: Promoting Gender Expansiveness
Reading/Books/Literacy Songswap
Home Recording
Experiences in Production
Live Looping Shows
Count Your Steps and Take Off: Jumping into Green Screens
Podcasting
Different Is Not Dangerous
Diversity and Inclusion: A Journey
Bruce Lee Doesn't Like Math
Racial Justice/Anti-Racism Songswap
Union Makes Us Strong
Content for Social Media
Radio Play
Early Childhoon & Gen. Education
Social & Emotional Learning
Performance & Production
Diversity & Inclusion
Business & Marketing

We have set up our schedule for our wide array of workshops and songswaps to be presented in the mornings on Saturday and Sunday. The Workshop Committee worked hard to bring you a diverse group of presenters from both inside and outside our organization. The workshops center on five key themes:

- Early Childhood and General Education
- Social-Emotional Learning
- Performance and Production
- Diversity and Inclusion
- Business and Marketing

Radmilla Cody

On Saturday afternoon, we will have our much-anticipated keynote from advocate and musician Radmilla Cody[7], in which we will learn the importance of strengthening "k'é" (kinship). (Read PIO's interview with Radmilla[8].)

Following Radmilla's address, we will have our in-person Round Robin. Breaking from tradition of those Round Robins that extend into the midnight hour, we will share our songs in the afternoon, leaving the evening for those amazing jam sessions by the pool.

Celebrating Our Honored Kaleidoscopes: *PIO!* Scholars Award and Magic Penny

Aaron Nigel Smith

On Sunday, we will celebrate the kaleidoscopes of the future by shining light on our scholarship recipients who are dedicated to promoting children's music in the future. And we will honor our Magic Penny recipient, Aaron Nigel Smith[9], who has worked tirelessly to promote peace by connecting and empowering youth, families, and communities through music and the arts.

It is our hope that this year's hybrid conference will meet everyone's need for connection. We recognize the challenges of planning such an event while the Covid pandemic continues. Fingers crossed that Covid will not block the light of our Kaleidoscope of Melodies, and in order to gather safely, we have taken great care in developing our Covid policy. We are requiring vaccinations and testing before coming. Please refer to our Conference Covid policy.[10] Should you register and then realize that you cannot attend safely, we will be happy to refund the difference in registration fees.

So let us gather in September and shine our lights together to create a beautiful Kaleidoscope of Melodies. Register for the Conference today![11]

1. https://journal.childrensmusic.org/pass-it-on/author/alice-burba
2. https://childrensmusic.org/conference/2022/workshops
3. https://heard.org
4. https://rosieshouse.org/programs/mariachi-floreciente
5. https://rosieshouse.org/about-rosies-house/rosies-story
6. https://www.soundsacademy.org
7. https://childrensmusic.org/conference/2022/keynote
8. https://journal.childrensmusic.org/pass-it-on/an-interview-with-radmilla-cody
9. https://childrensmusic.org/conference/2022/magic-penny
10. https://childrensmusic.org/conference/2022/covid
11. https://childrensmusic.org/event-4758301

Had to Stand Up

words and music by Julie Be[1]
© 2021 Julie Be/Ants on a Log

That Julie Be and CMN were made for each other is obvious from the first statement on their webpage: "Ants on a Log performs music for children and other childlike people, songfully advocating for positivity, social justice, and silliness." They have received kudos from The Philadelphia Folksong Society, Billy Jonas, and now from the entire Children's Music Network community.

This powerful song about standing up for justice is paired with a discussion guide that provides connected activities. Learn more at the "Had to Stand Up" webpage[2], or hear about the guide from authors Julie Be and Mara Sapon-Shevin in this issue of *PIO!*: "Had to Stand Up: Using Song to Teach Social Justice.[3]"

---

1. https://www.antsonalogmusic.com
2. https://www.antsonalogmusic.com/standup
3. https://childrensmusic.org/pass-it-on/using-song-to-teach-social-justice

Had to Stand Up

words and music by Julie Be

© 2021 Julie Be/Ants on a Log

Intro

A E A

I love tak - ing my shoes off in the sand - box. The sand feels cool to the touch.
build-ing my own sand - cas-tle king - dom. I wish I could live there so much.

1 E 2 E **Verse 1** F♯m A F♯m E

I'm 'Cuz yes-ter - day I saw a kid who looks like me

F♯m A F♯m E F♯m A

Play - ing right here un - der my fav-'rite tree. But he was be - ing mean to some -

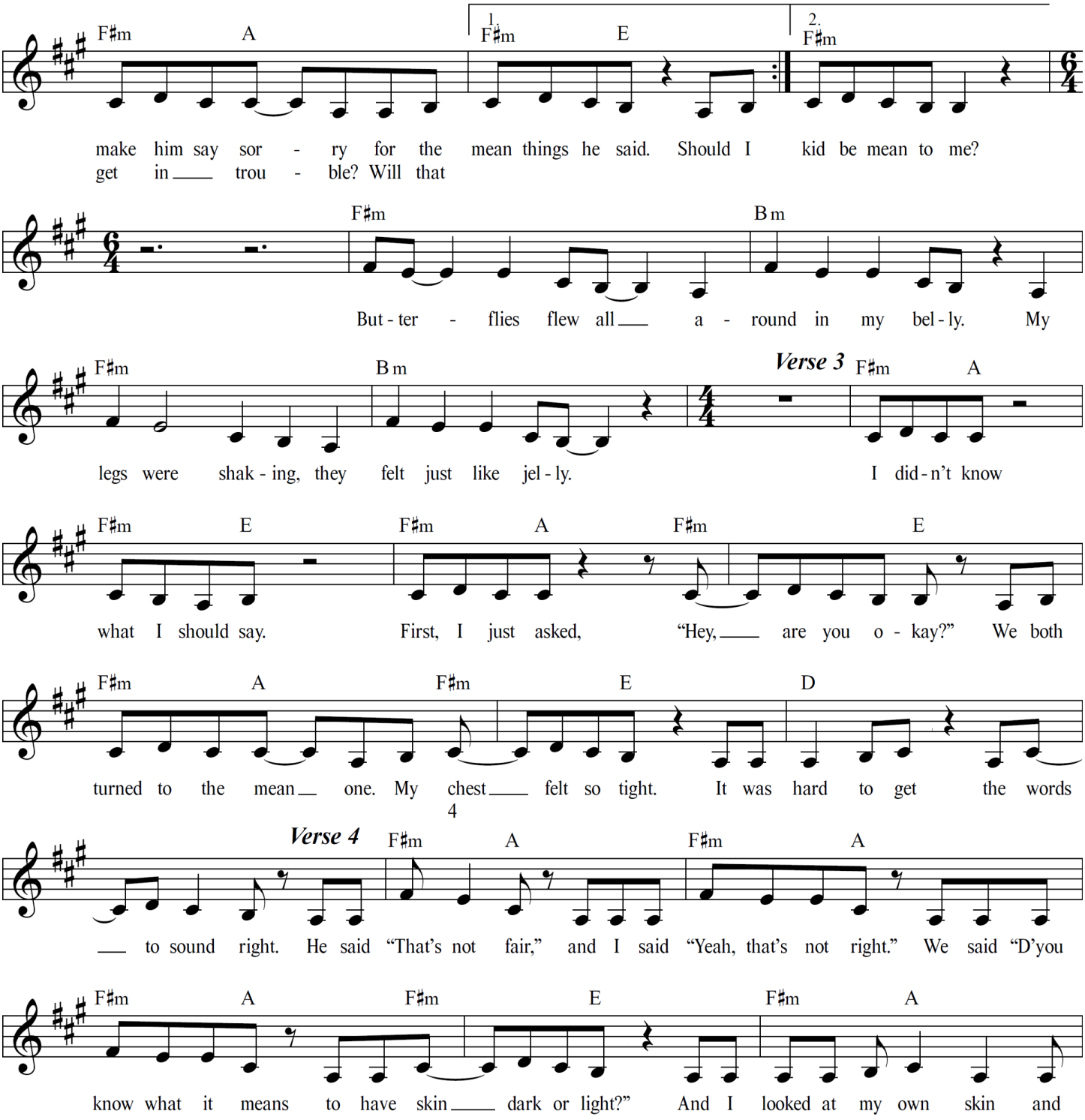
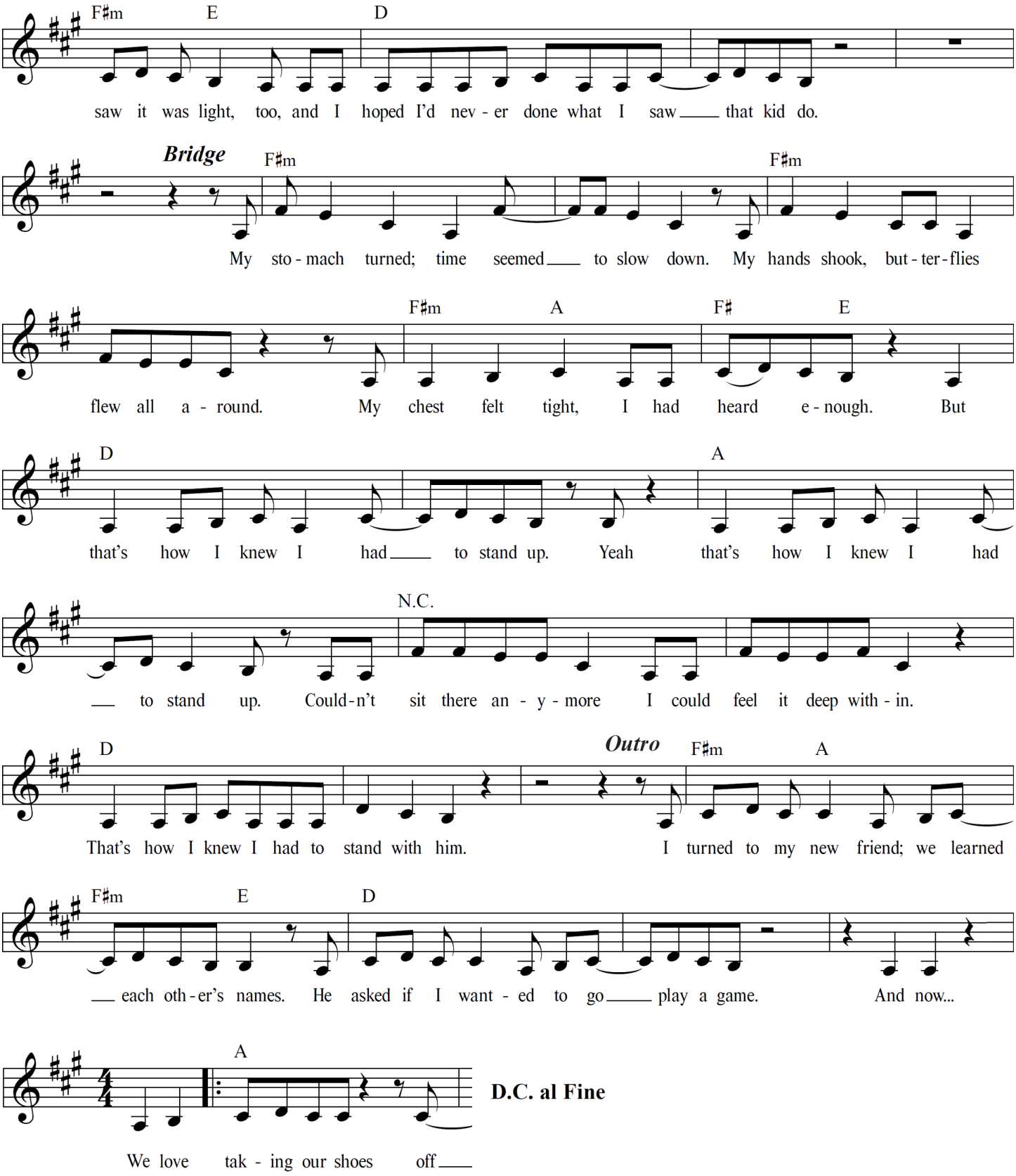
F♯m E D

bo - dy on our play-ground. Cal - ling him names be - cause his skin was brown.

(3+3) F♯m B m F♯m

My sto-mach turned. Time seemed to slow down. Should I stay where I am or get

B m **Verse 2** F♯m A F♯m E

up off the ground? 'Cuz I want-ed to walk up to the mean kid And
just stay qui - et, don't cause a big scene? Will I

F♯m A
1. F♯m E
2. F♯m
make him say sor - ry for the mean things he said. Should I kid be mean to me?
get in trou - ble? Will that
F♯m B m
But - ter - flies flew all a - round in my bel - ly. My
F♯m B m
Verse 3 F♯m A
legs were shak - ing, they felt just like jel - ly. I did - n't know
F♯m E F♯m A F♯m E
what I should say. First, I just asked, "Hey, are you o - kay?" We both
F♯m A F♯m E D
turned to the mean one. My chest felt so tight. It was hard to get the words
4
Verse 4 F♯m A F♯m A
to sound right. He said "That's not fair," and I said "Yeah, that's not right." We said "D'you
F♯m A F♯m E F♯m A
know what it means to have skin dark or light?" And I looked at my own skin and

F♯m E D
saw it was light, too, and I hoped I'd nev - er done what I saw ___ that kid do.
Bridge F♯m F♯m
My sto - mach turned; time seemed ___ to slow down. My hands shook, but - ter - flies
F♯m A F♯ E
flew all a - round. My chest felt tight, I had heard e - nough. But
D A
that's how I knew I had ___ to stand up. Yeah that's how I knew I had
N.C.
___ to stand up. Could - n't sit there an - y - more I could feel it deep with - in.
D Outro F♯m A
That's how I knew I had to stand with him. I turned to my new friend; we learned
F♯m E D
___ each oth - er's names. He asked if I want - ed to go ___ play a game. And now...
A
We love tak - ing our shoes off ___
D.C. al Fine

Intro
I love taking my shoes off in the sandbox.
The sand feels cool to the touch.
I'm building my own sandcastle kingdom.
I wish I could live there so much.

Verse 1
'Cuz yesterday I saw a kid who looked like me
Playing right here under my favorite tree.
But he was being mean to somebody on our playground.
Calling him names because his skin was brown.
My stomach turned.
Time seemed to slow down.
Should I stay where I am or get up off the ground?

Verse 2
'Cuz I wanted to walk up to the mean kid
And make him say sorry for the mean things he said.
Should I just stay quiet, don't cause a big scene?
Will I get in trouble? Will that kid be mean to me?
Butterflies flew all around in my belly.
My legs were shaking, they felt just like jelly.

Verse 3
I didn't know what I should say.
First, I just asked, "Hey are you okay?"
We both turned to the mean one. My chest felt so tight.
It was hard to get the words to sound right.

Verse 4
He said, "That's not fair," and I said, "Yeah that's not right."
We said, "Do you know what it means to have skin dark or light?"
And I looked at my own skin and saw it was light, too,
And I hoped I'd never done what I saw that kid do.

Bridge
My stomach turned; time seemed to slow down.
My hands shook, butterflies flew all around.
My chest felt tight, I had heard enough.
But that's how I knew I had to stand up.
Yeah that's how I knew I had to stand up.
Couldn't sit there anymore. I could feel it deep within.
That's how I knew I had to stand with him.

Outro
I turned to my new friend; we learned each other's names.
He asked if I wanted to go play a game.
And now we love taking our shoes off in the sandbox
The sand feels cool to the touch.
We're building our own sandcastle kingdom
We wish we could live there so much.

I Don’t Care What You Say About Me

words and music by Hannah Hoose[1] (age 9)
© 1992 Hannah Hoose

As we approach Issue #100 of *Pass It On!* we have been looking back at old issues, and we found this treasure by then-nine-year-old Hannah Hoose, published in Issue #12, Fall 1992. We print it here just as she wrote it, piano accompaniment and all. The song editor at that time was Joanne Olshansky, better known to us as Joanne Hammill.

To complete the trip down memory lane, the members of the CMN Board of Directors in 1992 were Lisa Atkinson, Marcia Berman, Bob Blue, Sandy Byer, Debbie Friedlander, Lisa Garrison, Hannah Hoose, Phil Hoose, Joanne Olshansky, Lisa Olshansky, Ruth Pelham, Sarah Pirtle, Sue Ribaudo, Nancy Schimmel, Miriam Sherman, Andrea Stone, Ron Stone, Spencer Stone, Stephanie Stone, Stuart Stotts, Kate Unger, and Barbara Wright.

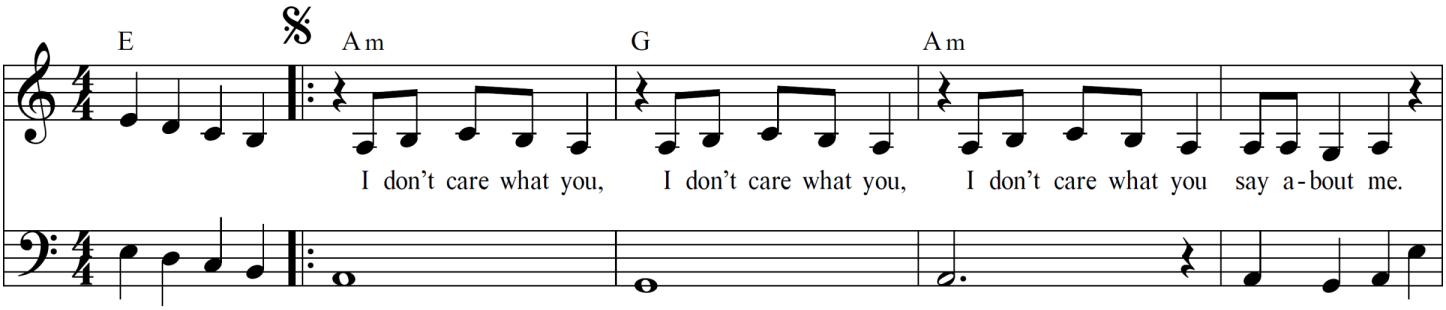
Nine-year-old Hannah explained why she wrote this song: “How can someone judge you by your clothes? Well, someone judged me by mine, and I got angry and wrote this song.” We are so very glad she did. It proves, once again, how important songwriting can be to children when expressing their feelings and thoughts. Thank you, Hannah Hoose, for letting us reshare your little gem.

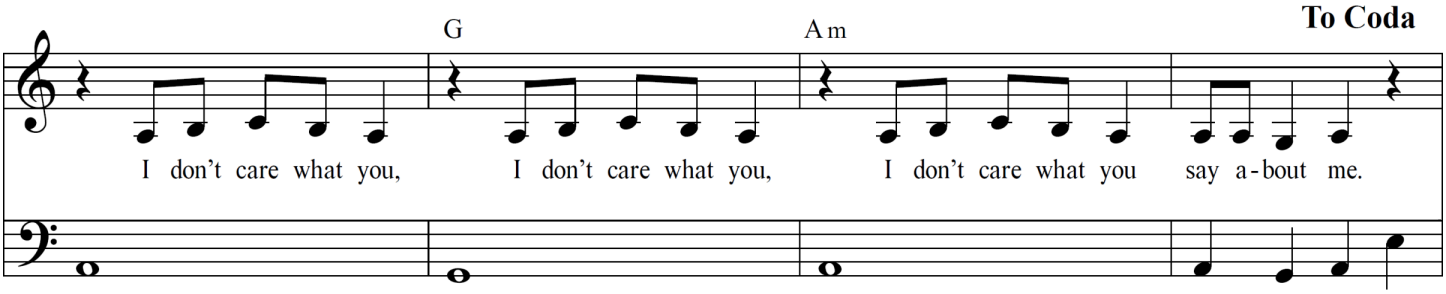
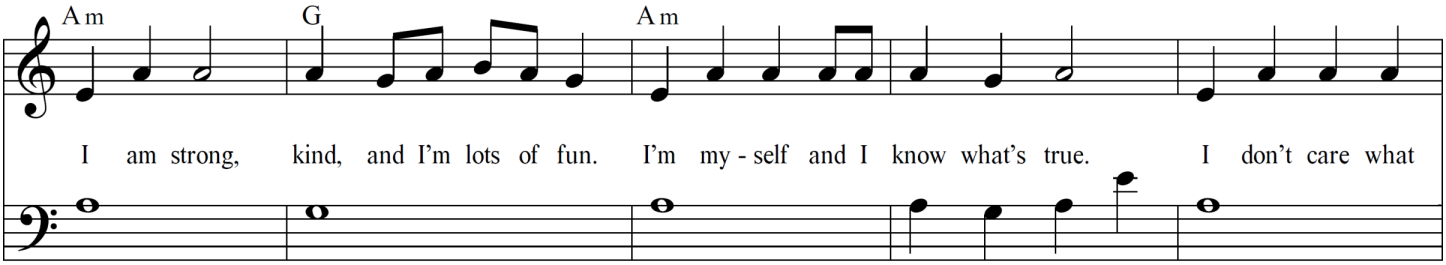
---

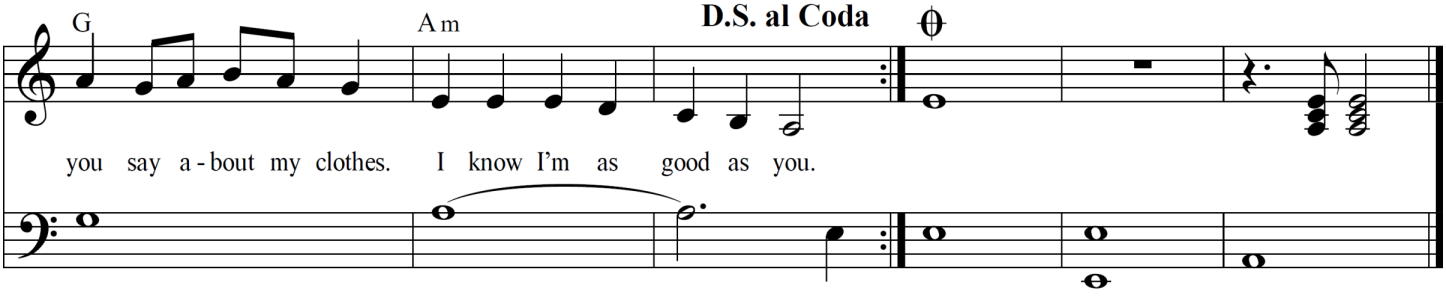
1. https://www.heylittleant.com/bio.html

I Don’t Care What You Say About Me

words and music by Hannah Hoose (age 9)
© 1992 Hannah Hoose







Chorus
I don't care what you, I don't care what you,
I don't care what you say about me.
I don't care what you, I don't care what you,
I don't care what you say about me.

Verse
I am strong, kind, and I'm lots of fun.
I'm myself and I know what's true.
I don't care what you say about my clothes.
I know I'm as good as you.

Chorus

I don't care what you say to anyone
I'm myself and you're not my boss.
Go your own way or like me for what I am.
If you don't like me then it's your loss.

Chorus

I hope you understand what I have to say.
Hear me now for this is my choice.
Like the real me or go find another friend.
Listen hard now to my strong voice.

Chorus

Woo Hoo! It's Summer!

words and music by Shawn Thicke[1]
© 2020 Shawn Thicke

Shawn Thicke is fairly new to the Children's Music Network and has jumped into our world with both feet and all heart. He is a children's artist, educator, and YouTuber from Montreal, Canada. Shawny, as he calls himself, has been working for the past seven years as an elementary school music teacher. He has spent most of that time working at the Montreal Oral School for the Deaf. Inspired by his students, Shawny started writing his unique brand of indie-pop-folk for children. He told us this about "Woo Hoo":

"I wrote 'Woo Hoo! It's Summer!' as a short and fun song to sing with my younger music students during the last week of school. When you're a kid, there is nothing more exciting than the last day of school before summer vacation. All your plans start swimming around in your head, and you feel as if you're going to just burst with excitement.

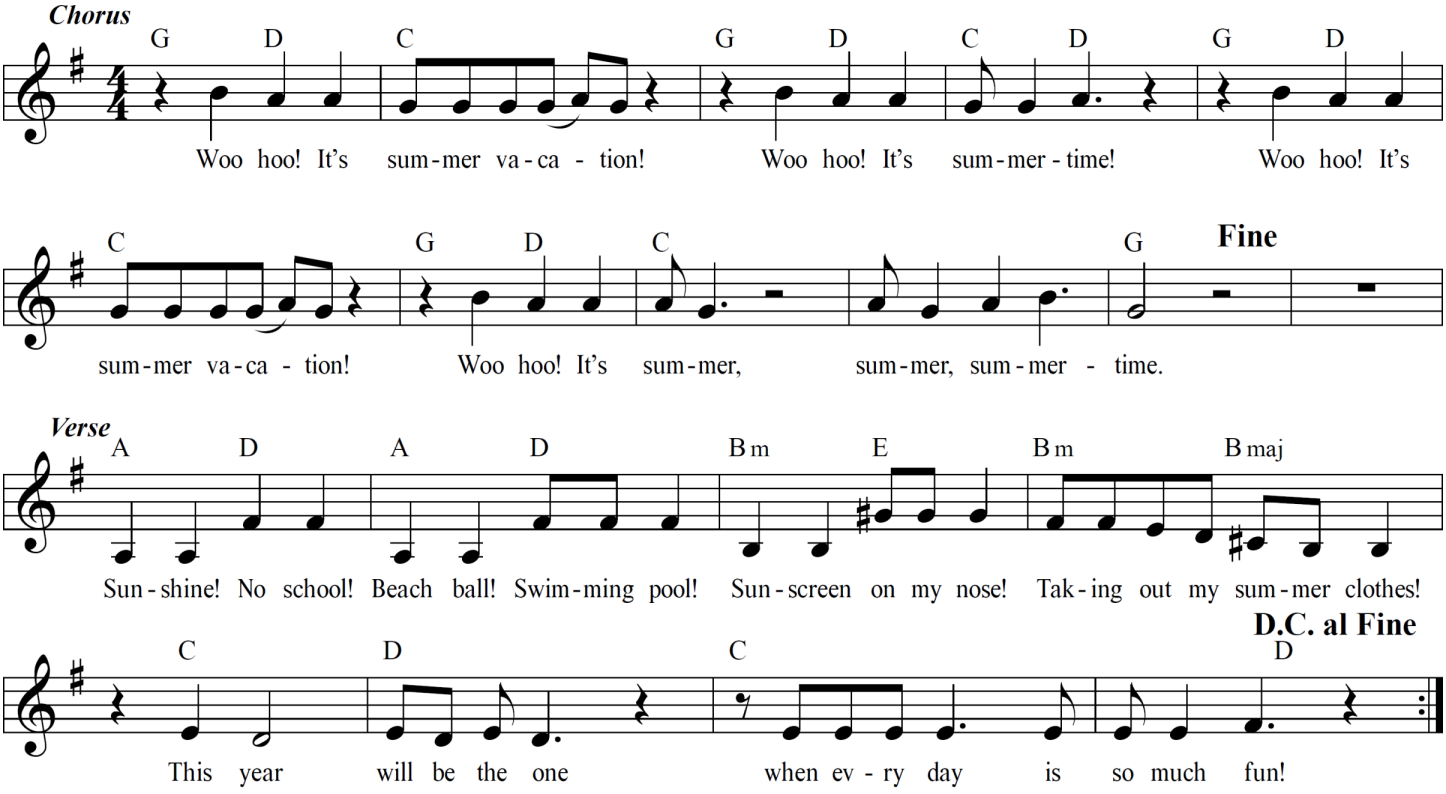
"That's what I wanted to capture with this song and what I like about it. I've used this song on the last day of school for the past two years, and the students love singing 'woo hoo' during the chorus. If someone else were to use this song, they could play with the verses and use words that better describe the holiday plans of their audience. Take requests. Find out what they are doing this summer. Children love to share their plans."

---

1. https://www.youtube.com/channel/UCkIj7HaPiJzBKk0dpcPWyJA

Woo Hoo! It's Summer!

words and music by Shawn Thicke
© 2020 Shawn Thicke


Chorus
G D C G D C D G D
Woo hoo! It's sum-mer va-ca - tion! Woo hoo! It's sum-mer-time! Woo hoo! It's
C G D C G Fine
sum-mer va-ca - tion! Woo hoo! It's sum-mer, sum-mer, sum-mer - time.
Verse
A D A D B m E B m B maj
Sun-shine! No school! Beach ball! Swim-ming pool! Sun-screen on my nose! Tak-ing out my sum-mer clothes!
C D C D D.C. al Fine
This year will be the one when ev - ry day is so much fun!

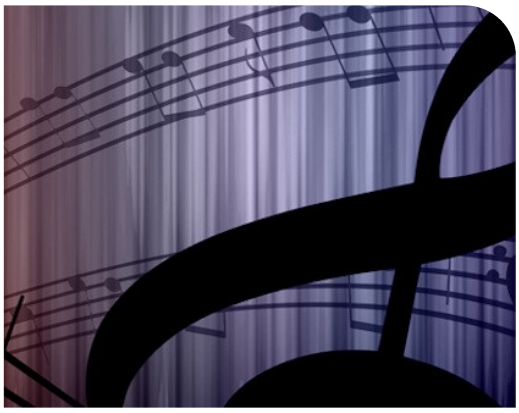
Chorus
Woo hoo! It's summer vacation!
Woo hoo! It's summertime!
Woo hoo! It's summer vacation!
Woo hoo! It's summer, summer, summertime.

Verse
Sunshine! No school!
Beach ball! Swimming pool!
Sunscreen on my nose!
Taking out my summer clothes!
This year will be the one
when every day is so much fun!

Chorus

About PIO!

Pass It On! publishes thoughtful, informative articles on children's music, empowering those who teach, write, perform, share, and produce it to strengthen their craft and their advocacy. All articles are open to the public, providing CMN members and the wider community with news about exciting programs, music history, business tips, and in-depth interviews with music legends. Our songs for children —serious and silly, traditional and brand new, for all ages and from all over the world—are meant to be learned and shared.



CMN members receive exclusive access to songs and to all issues of *Pass It On!* Join Now[1]

Staff

PIO! Editor

Ginger Lazarus
ginger.lazarus@gmail.com[2]

Copy Editor

Heather Taylor
blueheronimagesandwords@gmail.com[3]

Design

Kim Arden / Graphic Alchemy
kim@graphicalchemy.com[4]

Technical

Carl Foote / Soliv Design
cfoote@solivdesign.com[5]

Volunteer Staff

Songs Editor

Val Smalkin
val@sillygooseandval.com[6]

Content Advisor

Brigid Finucane
gardengoddess1@comcast.net[7]

How to Submit Something to *Pass It On!*

Articles

Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN.

Songs

Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us.

Interested? Read our guidelines for submission[8] to *Pass It On!*

Copyright

PASS IT ON!®
is the journal of
THE CHILDREN'S MUSIC NETWORK®
A Not-for-Profit 501(c)(3) Corporation
© 2020 The Children's Music Network
All Rights Reserved

1. https://childrensmusic.org/join
2. mailto:ginger.lazarus@gmail.com
3. mailto:blueheronimagesandwords@gmail.com
4. mailto:kim@graphicalchemy.com
5. mailto:cfoote@solivdesign.com
6. mailto:val@sillygooseandval.com
7. mailto:gardengoddess1@comcast.net
8. https://journal.childrensmusic.org/pass-it-on/guidelines